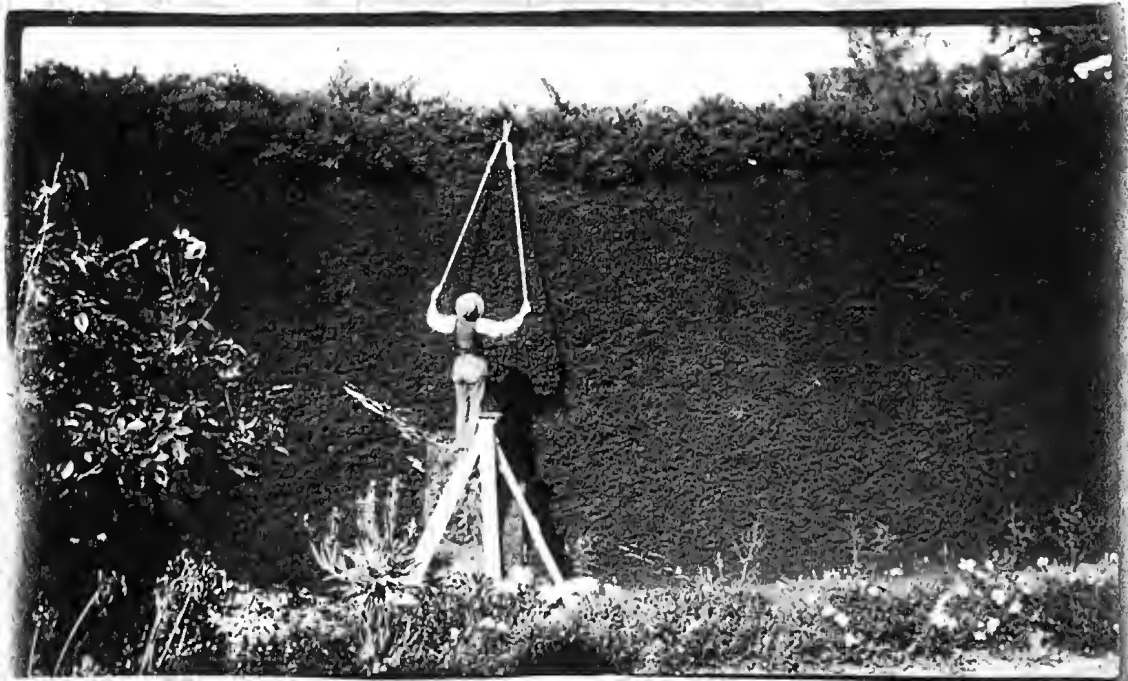


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FRONT COVER

Keeping the hedge in order has long been one of the difficult tasks at Buda.

Buda Collection
(see article pages 9 – 20)



GUEST EDITORIAL

by Bill Grant

After listening to the wonderful talks, taking the tours of important gardens and houses, and reading the latest journal, I am impressed with the scale and quality of the work that your Garden History Society has done. I feel very humble when I see how far your group has gone and how far we in California have yet to go.

Still, you were once a fledgling organisation, faced with the same problems we now have. And you have given me great hope that we will some day reach the goals you have achieved. Digesting the days at Mt. Gambier and afterwards with the post-conference tour group, I tried to imagine what your focus is at the moment. Some of the speakers touched upon the environment, others reflected on different aspects of garden history. But it was not clear to me what the future holds for you. Maybe I am dense and maybe the national conference was not the place for me to discover your current aims. I did not hear at the meetings or individually from members where you are headed.

Needless to say I am very sensitive here in California to where our group is going. We have just finished getting ourselves organised legally. We are concentrating on enlarging our membership to create a better financial base. Our next step is to ask for help from foundations to fund our immediate needs. But we are constantly faced with the sad news that important gardens and landscapes are disappearing right and left in California. And no other group is concentrating its effort to save these historical landmarks. We do not want to become a "political" organisation, still if we do not try to do something to preserve important places we may soon have little but printed history.

I spoke of the loss in Montecito of an extraordinary garden because of political machinations. If we cannot do anything about saving a garden that important, what are we doing other than wringing our hands? The means are there for us to exert more pressure, but have we the courage to step outside the bounds of being just a club that enjoys gardens to lead the way in awakening the public to the irrevocable change in California landscapes?

Time and developers are our chief enemies. I am going to suggest at our next board meeting that we draw up a list of the top ten most important places that could be under threat of extinction and see what groups we can work with to save them. It sounds starry-eyed, but we have to start somewhere.

My deep gratitude to your society for inviting me to talk. And for the friendships that I have made. One of our board members keeps reminding us that we should work hard but also that we should have fun. You have learned to do both.

Bill Grant

Bill Grant was keynote speaker at the Mt Gambier Conference and is a garden writer, photographer, and lecturer who lives and gardens in Aptos, California. He retired from a long academic career to pursue his love of gardening. He is a native of Arizona and was educated in private and public schools in California. Undergraduate and graduate work in American literature was followed by teaching in California, England, and Sweden. He received two Fulbright awards during this time. His long association with the University of California at Santa Cruz Arboretum culminated in his role as president of its support group; he has just finished his term of office. In 1989 he spent a month crossing Australia with others in search of new plant material for the Arboretum, which has a large collection of Australian flora. His own collection of these plants is supplemented with a wide variety of species and old roses. He is founder of the California Garden History Society, was a consulting editor for *Botanica's* *Roses*, and has just edited the paperback edition of the book.

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by Malcolm Wilson

Margaret would have to be a groupie *par excellence* given all the conferences she must have attended (let alone run) over the years. Indeed, on entering the cavernous portals of the Barn Palais somewhat early (rare for me, I know) the two things that caught my eye were a huge vase of — wait for it — roses, and Margaret. Margaret and her team, I suspect freshly arrived from Adelaide, were setting up the registration desk for those who had not been given their names the previous evening. Confusion reigned, but rising above it with stoical grace and steely control, no doubt honed by years of AGHS meetings and functions, Margaret showed not the tiniest hint of fluster. A real trooper. And of course Nicky, commander of the small but mighty garrison and our host throughout, a natural with the microphone who kept things on course with good humour and genuine interest in those who were there.

I think that is what sets our Conferences apart — the goodwill of all who attend, regardless of station or age or, indeed, level of knowledge of horticulture, botany, garden design and related pursuits. A simple love of gardens is the common bond. And a guarantee of three excellently organised days of lectures, tours, food, buying books and chit-chatting in a fresh setting, and the impossibility of getting through it all without learning a few things new. The theme was *The Changing Rural Landscape — Gardens, Vineyards and Forests*, and while we didn't see too much of the latter aside from pine plantations and newly planted windbreaks and woodlots, the omission only served to reinforce the environmental and social change that is taking place in South Australia's south-east and most other parts of the Australian bush.

I couldn't help drawing one major comparison with the Landscape Australia conference held in Melbourne a fortnight previous, which a number in Mount Gambier had also attended. It too had some fine speakers and topical interest, and I learnt many things and enjoyed myself reasonably, but the schedule was tight and we always seemed to be hurrying along. Knowing how to run a relaxed conference in seamless fashion while still fitting everything in is a real art, and coping with three wet days makes even greater demands. The South Australians did a magnificent job, and we all thank them dearly.



I SHOULD HAVE taken my father with me to Mount Gambier. A retired municipal engineer, old gardens don't interest him much.

But Mount Gambier must be every civil Engineer's dream — a big sinkhole in the middle of town that collects all the stormwater. Down the stuff goes, presumably never to be seen or worried about again. Dad would have been mightily impressed.

Certainly, Trisha Dixon and I were, as we gazed into the thunderous chasm they call Cave Gardens in full torrent. Cooma and Rozelle don't sport one of those! Nor do we have a Blue Lake (only 60 per cent 'blue' at the time of our visit, according to the pumping station guide), or a Visitors Centre with a simulated volcano, or a Barn Palais with its shadowy air of bygone dancing and rites of passage, or, for that matter, an irrepressible Nicky Downer calling the shots.

Which brings me to the Conference. Almost 190 soggy souls spoke and listened, opened their gardens and generally braved the coldest local November spell in 25 years. They came to feast on Mount Gambier's hospitality and to peer down wet holes and roses. None were disappointed.

Roses are something Mount Gambier does particularly well, and we saw lots of them. Roses and aquilegia; roses and grapevines; roses and lawns that looked a little too green. And nary a black spot or a splotch of powdery mildew to be seen — enough to make your average Sydneysider weep...

Now, having attended three annual conferences in almost as many years, I consider myself to be a bit of an Australian Garden History Society groupie. Margaret Sando looked at me somewhat askance when I pinned her with the same label — and after all,

(above) Chairman of the Australian Garden History Society, Peter Watts with Caroline Simpson (right) and Colleen Morris (left) at the Mount Gambier National Conference.

Malcolm Wilson lives in Sydney where he is a member of the Sydney and Northern NSW Committee. He likes old buildings and gardens, and for a while worked in the Heritage Branch of the Department of Urban Affairs and Planning before being Secretary of the Coastal Council of NSW. Subsequently he joined the Royal Botanic Gardens as Corporate Services Manager and Operations Manager. It was here that he developed his interest in horticulture, leading him to study at Ryde. Malcolm left the Gardens after 12 years and now has his own garden design practice specialising in inner suburban domestic work.

Pastoral Symphony

The Australian Garden History Tour of Western Victoria by Victor Crittenden

IMAGINE YOURSELF LISTENING to Beethoven's Pastoral Symphony with its musical interpretation of a magnificent countryside with wonderful trees dotted across the land and peopled with garden lovers and flowers, especially roses, and with animals grazing on lush grassland.

The sweep of the music animates this landscape with its swelling themes and we are carried into an exciting and magical world. That is the feeling I had on the tour of country gardens in western Victoria.

We started our symphonic tour in Hamilton. The musical theme was set by an early morning walk through the Hamilton Botanic Gardens with its Guilfoyle landscape of sweeping lawns and magnificent oak trees with the splash of its lovely nineteenth century fountain. A grand opening chord in the chill morning air.

This opening theme was carried on to the first garden and landscape at Murndal, not far from Hamilton. This house of stone with Tudor type extensions is set in a Capability Brown like landscape with its great avenues of oaks and elms. We became involved in the landscape by a kilometre walk led by Mr Winter Cooke and his son, to the series of artificial lakes with their willows, pines and monkey puzzle trees. The lakes were designed for entertainment and boating, bathing and picnics were held here. In the nineteenth century the ladies were dipped into the lake in a suspended basket, a practice we did not attempt with our present tour group. Here we also saw the Cowthorpe Oak descended from the oldest oak in the world in England, believed to be over two thousand years old. As well there was a Gallipoli Oak, an unusual tree with very small leaves. The grand musical theme was echoed in Devon Park with its wonderful trees, the cedars, the Bunya Bunya (we saw a number of this Australian tree on our tour), Hoop and Stone pines.



The symphony then moved into the dance-like slow movement with a visit to Pear Tree Cottage which is a small town garden but rather complex in its design with winding paths, a large terraced mound, a mulberry courtyard and overlooking a small lake-like pond. It was full of many flowers and of course roses in full bloom. Bill Grant, our Californian visitor organised us all into a group for a photograph amid much chatting and laughter.

Next morning we found ourselves in the garden of Green Hills, an extension of our dancing movement with a complex interweaving and a series of interlinked borders as the garden had become extended further and further from the lawn near the house. Again roses filled the garden among many new trees and perennial flowers.

A most impressive garden which as it ages will merge into the older parts. We revert to the main theme as we walk up the drive of Minjah and we see revealed across a wide lawn, the house with its

Devon Park.

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the Gaucho and the Tango*

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(above)
Post Conference Tour group
at Pear Tree Cottage.

(below right)
Clive and Sarah Lucas
at Boortkoi.

Victor Crittenden is a
mainstay of the ACT, Monaro
and Riverina branch of AGHS
and past chairman of the
branch. He is an author,
editor and publisher, founding
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cast iron lace verandah and balcony framed by wonderful old trees. The drive ends, sweeping round a perfect turning circle in the more austere front of the house. There are details like a bluestone wall, a long shrub and perennial border and a neat vegetable garden but the main impression is of the magnificent trees.

In the Beethoven Symphony there is a great storm and perhaps the garden of Woolongoon is an idealisation of this because the garden was swept by an icy wind across the lake and up the lawn to the house. We huddled in a corner for tea at the front of this art nouveau house, as described to us by Clive Lucas, the well-known architect. We could look across the front curve of the lawn to the ha ha with its white roses and catmint border as the wild wind whistled overhead.

The calm after the storm was to come the next day with our visit to the famous Edna Walling garden of Boortkoi at Hexham. Here we were invited to enter the garden through the house with its gracious living room and dramatic dining room and out onto the terrace to look at the great stone wall semicircle enclosing a lawn with a tumble of wild roses beyond. I went down towards the river in search of the pergola with its massive pillars in a wild part of the garden and then back up to the second curve of stone wall partly hidden in profusion of roses and perennials. One could go on for a whole book or another symphony in describing the details but we sat on the wall and just listened to the garden as it sang to us.

Then to Banongil at Skipton, the final climax and reverting to our commencing grand musical opening. This is a Guilfoyle garden with its dramatic theme of wonderful trees set in extensive lawns. Again we entered the garden through the house and paused in the sitting room where Diana Lempriere told us about her garden. We then went out onto the great lawn which

stretched down to the river with a wide border on one side and on the other, a long pergola supported by stone pillars and beyond, herb and vegetable gardens with more roses. There is one magnificent oak tree and a swimming pool so beautifully constructed with a fountain at its head — more like a large reflecting pool — set in a lawn. We even found a Guilfoyle grotto down by the Mount Emu Creek which runs through the garden. This was the great crashing conclusion to our pastoral symphony.

Most of these gardens were set in large pastoral properties and we saw rolling pastures with thousands of sheep. There were stables and shearing sheds to examine and the gardens had the wonderful advantages of a ready supply of manure to make the flowers bloom. We enjoyed delicious food for lunches and teas, some served in large dining rooms, as at Murndal and Minjah. A little minor theme was a short excursion into the Grampians where Sophie Ducker gave us information of some of the botanical wonders of that mountain area. Pictures come to mind of the fifty people on the tour: Fairie Nielsen from Tasmania and Heather Thompson from Western Australia under a tree discussing what species it was. Norah Killip talking to Californian, Bill Grant about a particular rose. John Chamberlain sitting absorbing the atmosphere of the garden and Gabrielle Tryon moving quietly about taking myriads of photographs, just to mention a few. It was a wonderful few days of magnificent pastoral gardens and the two conductors of the 'symphony', Trisha Dixon and Jackie Courmadias, managed well to keep the orchestra happily in time.



ON THE ROAD *Again*

by Di Renou

FOLLOWING THE CONFERENCE, The optional Monday Tour took us from rainy Mt. Gambier to sunny Victoria and Western District gardens: to Ardgartan, Pine Grove, Kout Norien and Nareen.



It can be very interesting revisiting gardens as they change to a greater or lesser extent over time. So it was for me, revisiting Ardgartan for the third time in almost ten years, and under a new generation of Youngmans. The marvellous 'bones' of low stone walls, a superb example of the Edna Walling vision, are revealed as the visitor steps through the mighty Cyprus hedge. The garden is not large, the house old, but not imposing; nevertheless, there is much to intrigue. The main terrace, centred below the house on a slight decline, is edged in a very pleasing aged arabesque wall and forms the rose garden, now looking fresh and vigorous as it has been enlivened by this younger generation. The central path leads the stroller onto the lawn past newly revealed glimpses of the paddocks. It stretches to the right beyond the house, with beautiful specimen trees, including a handsome mature Zelkova. A wing of the house is drawn into the garden by more delightful modest stone-edged terracing, these rocky lines giving wonderful definition to a pleasing family garden.

We then moved on to Pine Grove at Cavendish for lunch, as guests of Helen Diprose. We were very curious after Helen's stimulating talk at the Conference, and not disappointed by the impressive scope and vigour of her garden. It

spreads on several fronts, even under a group of mature Eucalypts. The house faces the most stunning view of the Grampians, so Helen has carefully planned the beds of glorious perennials and medium sized ornamental trees

to enhance it. Helen generously shared stock from her nursery and garden, her daughter Bella ably wielding a huge shovel amongst the many iris clumps.

We had to be dragged away, but were rewarded by our visit to Kout Norien at Harrow. The property is one of the earliest settled in the area. Several of the old outbuildings survive and are in use: the shearing shed, school house and the original cottage. The house itself is also of great historic interest, and is set unusually: running down the slope rather than across, which gives challenging planes on which to garden. The formal approach to the house is handled very simply with a gravel drive and a sundial surrounded by lavender. To the rear is a palm shaded terrace, then a rose and perennial bordered path leading into the lovely sloping lawn with more roses and perennials, all it seems, at their peak. As we farewell the Hunts and head off we pass a charming small lake complete with ducks before passing through the five kilometre driveway lined with old Red gums.

Nareen, further south, is still beautifully maintained after seven years by Mr Les Porter, the gardener. The long white verandahed house sits comfortably looking across a lawn to the wider country beyond. The view is well framed by mature trees, notably a group of Elms to one side, softly curving shrub beds and a hedge with inviting table and chairs in the shade. Several other magnificent old trees give mass and interest to the garden and many roses and perennials soften the beds. My favourite view is of the silver bed at the approach to the garden, framed by the large dark hedge 'gateway' and backed near the house by the silver pear. It seems to be absolutely in keeping with the simple delicacy of the unusual lattice verandah edging, in white, carrying the eye to the far end of the house.

But all good things come to an end. This was a delicious wind-up to yet another great conference, expanding our perspective on this endlessly fascinating part of our history: gardening.



(above) Deirdre and Ivan Pearson from Tasmania with Jan Gluskie, retiring Chairman.

(far left) Min Youngman with Dr Sophie Ducker at Ardgartan.

Di Renou is a regular attendee at the AGHS Conferences, an enthusiastic visitor to other peoples gardens, and yet says she is more or less at a loss in her own gardens — one in central Melbourne and one on the Mornington Peninsula!



Heritage Listing

—WHAT FOR?

by Helen Page

KAWARAU GARDEN in Ballarat is included on the Register of the National Estate Database.

(above) Kwarau early 1980s.
Photo by Richard Stringer

(below left)
Picket fence and hedge.
January 1999
Photo by Helen Page

(below right) Kwarau.
March 1999
Photo by Helen Page

The legal status of the entry is 'Indicative' which means that it has been entered into the database and that the place is at some stage in the assessment process.

The description set out in the entry reads:

The garden is typical of a small front villa garden of the 1880s and 1890s which was once common in Victoria. A front gate, splayed in from the picket fence gives onto a circular path bordered on both sides with edging tiles. The central circular lawn has a thin border of roses and a centrally located fountain. A modern wire arbour connects the side driveway with the circular path. There are no large trees and most of the plants are small shrubs embellished with annuals and perennials.

This is how we saw this garden last year when we reconnoitred the Ballarat Discovery Weekend. We saw it as part of the significant streetscape of this fine main thoroughfare through Ballarat and so included on the weekend's programme a walk along this section of Sturt Street to see Kwarau in its setting.

Howard Tanner used a photograph of this picket fence in his book *Towards an Australian Garden* and captioned it 'Fences of patterned pickets, iron-capped posts, and an encaustic-tiled

threshold to the gate, are appropriate precursors to a Victorian villa.'

Peter Watts included this garden in his study of historic gardens in Victoria and commented that the smaller plants at Kwarau 'help to make this an intricate little garden that perfectly complements the elaborate facade of the house.'

Imagine our disappointment when on our Ballarat Discovery Weekend we stopped in Sturt Street to see Kwarau and the fence and hedge had gone and in its place an inappropriate black iron fence with no gateway. The whole character of the property had been totally altered. The house along with the neighbouring properties are now owned by Ballarat & Clarendon College and the school chose to replace the picket fence that was in need of repair with a common fence for the length of their properties.

We ask how such a change could be approved by the Ballarat City Council without any apparent reference to its inclusion on the Register of the National Estate Database? A letter was written by the Victorian branch of the Australian Garden History Society to Heritage Victoria and copied to the Australian Heritage Commission. We expressed our amazement that this had been allowed to happen and questioned the relevance or indeed use of heritage listing. We sought their comments on how loss of heritage features such as this could be prevented in the future. Furthermore, we asked what mechanisms are in place to protect heritage features or is the system totally dependent on knee jerk reactions from community groups. Sadly we have received no reply, and by now are unlikely to, from either Heritage Victoria or the Australian Heritage Commission.

REFERENCES

Howard Tanner, *Towards an Australian Garden*, 1983, Valadon Publishing Woollahra p51

Peter Watts, *Historic Gardens of Victoria* 1983, Oxford University Press Melbourne p98

Helen Page is chairman of the Victorian Branch and is particularly keen to see the Australian Garden History Society speak up in the defence of our gardening heritage.





Buda

GARDEN

BUDA IS SITUATED in north central Victoria at Castlemaine, 118km from Melbourne. Its altitude is 300 metres. Summers are hot and dry and winters are typically a mixture of cold and wet or frosty mornings with days of sunshine. Annual rainfall averages 611mm although in 1997 it was only 454mm. Soil has a pH of 6.5 and the alluvial ground consists of generally thin topsoil with gravel and clay as well as 'reefs' of rock.

What charm she has
 what wit is hers
 and grace in splendid measure
 In her we have a friend
 whose friendship
 those who own it, treasure:
 So gaily she has scoffed
 at what the Bible has decreed,
 Our earthly span's three score and ten
 She's firmly disagreed.

How good to go
 and spend an hour
 in converse with our friend
 or wander with her
 down the paths
 which through her garden wind:
 For close to nature she communes
 with her Creator there,
 And draws the zest for life which she
 with others loves to share.

Clifford K. Page 1979

LINES WRITTEN FOR MISS HILDA'S NINETY-SIXTH BIRTHDAY

by Peter Cuffley



Perspective

Buda is a house and garden that readily captures the hearts of those who appreciate an essay in human endeavour. Here is the story of two generations of one family covering 118 years of occupation of a much-loved place. Since opening to the public in 1982, it has further evolved so that the continuing saga is of living history, personalities and varied opinions, of hopes realised and unrealised. It began with the vision and tenacity of Ernest Leviny (1818 – 1905), an Hungarian born jeweller, noted for his work as a silversmith. Leviny achieved the important goals of the successful paterfamilias in the 19th century. He was respected in his profession, acquired wealth, fathered a large family and created a home which was a world within a world. A well-built, comfortable house on a suitable scale was an important symbol. Ideally such a place would be complemented by a garden and grounds on an appropriate scale.



REFERENCE

- I From an interview with Hilda Leviny by Fred Moss and Barbara Whitley. (*Buda Archives*)

(above right) Ernest Leviny 1818–1905. This portrait was taken in Melbourne c. 1880. *Buda Collection*

(below) Delhi Villa c. 1869 showing the beginnings of the cypress hedge. *Buda Collection*

It is important to note that while *Buda* became the realisation of the dream of a family 'estate', Ernest Leviny, as early as 1876, was planning a much grander scheme for a six-acre site in Hargreaves Street.¹ Bertha Leviny, mother of ten children and remembered as a warm 'outgoing' person, put an end to her husband's great plan by refusing to move. Ernest had

started on the Hargreaves Street garden and had even built a plaster model of the new house. The change of direction was around 1890 and he turned his attention to enlarging *Buda* and giving its southern elevation an impressive character. In 1890 he purchased six allotments to add to the grounds. After selling the land in Hargreaves Street in 1895, he added lots 8 and 17 to complete the property, as we know it today.



Beginnings

The original holding was purchased in July 1863 from the Reverend James Smith, a Baptist missionary who spent most of his adult life in India. Smith had called the bungalow-styled house *Delhi Villa*, having purchased the four allotments which made up the holding in 1861. The change of name from *Delhi Villa* to *Buda* took place between 1870 and the early 1890s. Perhaps Ernest had planned to call his Hargreaves Street property *Buda*.

It is known that the Rev. James Smith was a keen plantsman, so it is possible that some of the garden was already established when Leviny acquired the property. Photographs taken in 1869 show an extensive garden close to the house, including the beginnings of the cypress hedge which is now a great, though aging, leviathan.

The fence along Urquhart Street, not then formed, was of split timber pickets on split rails. Since the 1890s it has been of sawn pickets with pointed tops. There was no gate on this western side and the main entrance was from Hunter Street. When the new 'front rooms' and the grand entrance were built in the early 1890s, the formal garden to the south of the house became the 'front garden'. It was at this time that the ornamental gate and recessed gateway were constructed to make a suitable 'front' entrance

off Urquhart Street. While there is enough symmetry to warrant calling the 'front border' a formal scheme, most of the garden is informal. There are straight walks running both north-south and east-west, but the only portions which have a symmetrical or axial plan are the 1920s 'formal garden' made from the tennis court and the rose garden established in 1985. Generally the garden beds are of different shapes and sizes and relate to a style known as 'gardenesque' where a broad range of plants are carefully placed to display their individual beauty and character.



(above) Ernest Leviny proudly posing in front of his fully remodelled house. This photograph has been taken prior to the cyclone of 1903, which broke some of the patterned glass in the gallery (it was replaced with clear glass).
Budo Collection

(below) Bertha Leviny surrounded by her daughters. From left to right: Gertrude, Hilda, Mary, Dorothy and Beatrice Kate. *Budo Collection*





(above) The Front Garden and Pavilion Garden c. 1910. Palms and cordylines were favoured for their exotic character. The cordylines, cypress hedge and the pines in the background are still dominant elements in the garden.
Buda Collection

It is believed that Ernest Leviny befriended Ferdinand von Mueller, the director of Melbourne's Botanic Gardens. We know Leviny visited the Gardens on his trips to the city and while he is likely to have been given seeds and plants, there is no evidence of von Mueller actually visiting Castlemaine. There is a delightful story related by Hilda Leviny in the 1970s. She observed that somehow her father managed to get everything he wanted. "One day when he was visiting the Botanical Gardens in Melbourne he saw a plant he didn't recognise. A policeman came along and Father said to the man 'Go and get me a bit of that over there will you?' Very kindly, of course and the policeman did, quite kindly too."²

Ernest Leviny and Bertha Hudson were married in Launceston Tasmania on December 22 1864. Bertha was born in Kent and her family had migrated when she was four. The family lived with 'Uncle Horton' at *Somercotes*, a notable Tasmanian house (1826) in the historic town of Ross. The relationship between *Somercotes* and *Buda* continued well into the twentieth century. Bertha's sister 'Aunt Elizabeth' Riggall of *Somercotes*, visited *Buda* and kept up a correspondence with the Leviny girls. Anna, another of Bertha's sisters, was a gifted pianist and actually lived at *Buda* for a time.

If Ernest Leviny was the driving force behind the design and development of the garden, there must have been influences from the feminine side prior to his death in 1905. Apart from the gardener Walter Cross who worked there from age 16 to age 80, the period from 1905-1981 saw

an ascendancy of women. Bertha died in 1923, Ilma married in 1903 and the two sons left home to make their own way in the world. It is known that the sisters had sections of the garden allotted to them at an early age and two, in particular, Dorothy (1881-1968) and Hilda (1883-1981), were truly passionate about gardening. Dorothy was originally given the Camellia bed to the south of the kitchen and maid's quarters though her notable contributions were the making of the sundial and the fountain as part of her metalcraft. The fountain was for the formal garden she created in the 1920s when the tennis court was no longer in demand. Dorothy was the only one to submit entries to local flower shows and is also recalled swapping garden information and seeds, bulbs, cuttings and plants with interested classmates whilst attending the Castlemaine Technical School.

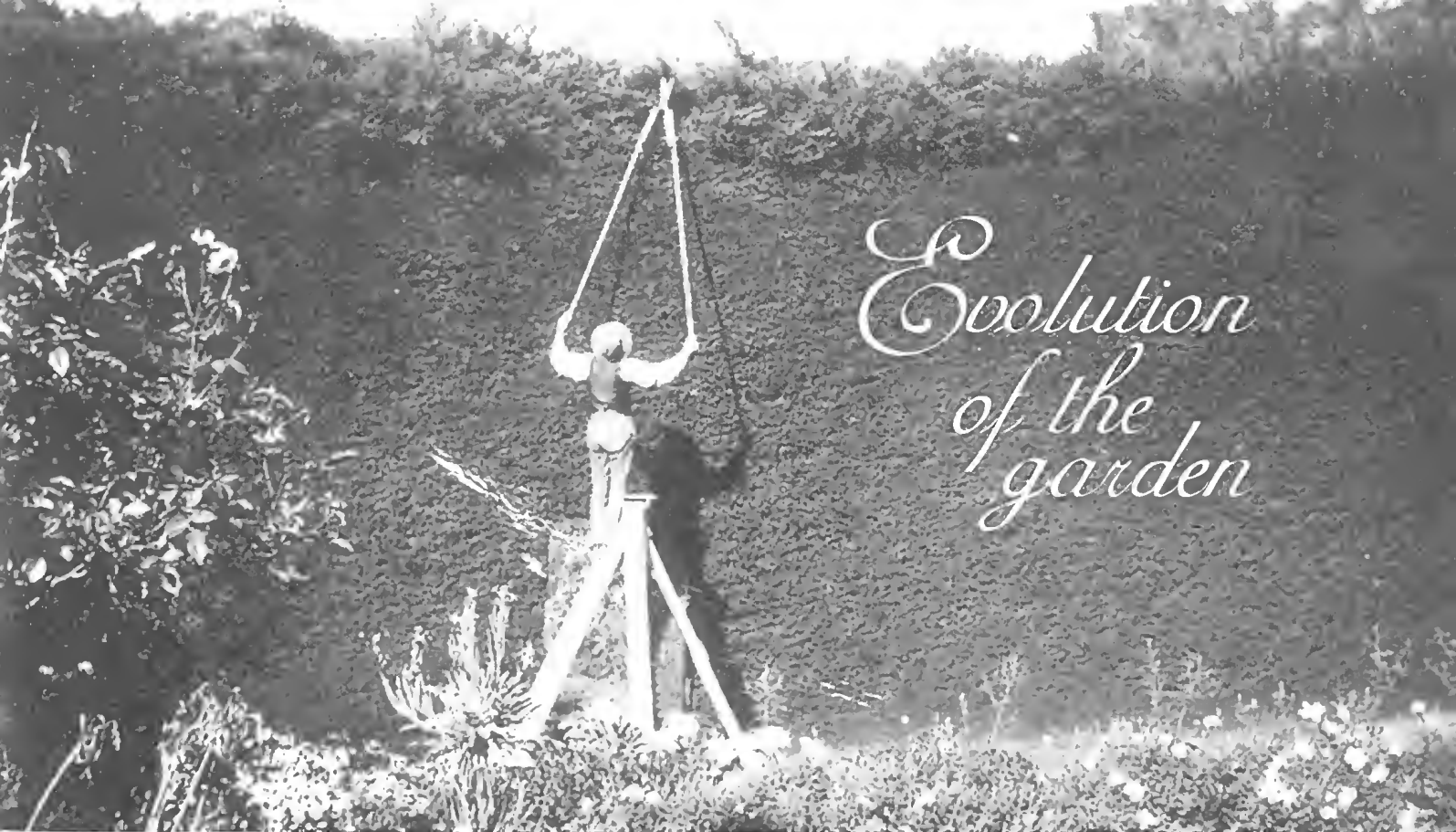
Hilda Leviny valiantly kept on working in the garden right up to her death at age 98. There were gardeners during those twelve years she spent alone, but she worked as hard as any of them. Normally she would never mention her age, but one day she was wheeling a barrow past the gardeners and said, "I'm 92 today!" 'Miss Hilda's Walk' is one part of the garden which has a special association. It is said that the writings of Englishman Beverley Nichols influenced its cottage style planting in the mid twentieth century. Much of *Buda's* garden has a feeling of the old-fashioned cottage style. This comes from the use of hardy perennials, self-seeding annuals and the kinds of bulbs, which happily colonise any available ground. It might be officially described as a 'suburban garden', but in many ways has a relaxed country feeling and is very typical of the goldfields.



REFERENCE

- 2 from *Buda, A History*, by Deborah Keep. Unpublished manuscript. (*Buda Archives*)

(far right) Comparisons with early views show how the hedge has grown far beyond its original form.
Peter Cuffley



Evolution of the garden

When people who remembered *Buda* in earlier times were being interviewed in the 1980s, it was mentioned more than once that the garden had changed very little since the 1920s and 30s. A valuable collection of photographs records many parts of the garden well before that time. The areas between the western entrance gate and the tennis court appear in a number of views taken in the period 1890 to 1920. One of the most interesting shots looks across a series of garden beds edged in brick and tile to the formal 'front' of the house and the Urquhart Street entrance. It is interesting to note five palms and two cordylines are clearly evident, as are hollyhocks, the great clipped cypress hedge and two of the pines that dominate the scene today. This photograph which can be dated to circa 1910, tells us a lot about the elements and details that have remained much the same for at least a century. It also illustrates the changes such as the consolidation of a number of beds into larger borders, as well as the more open character of the scene before shrubs and smaller trees have grown to maturity.

Changing fashions are clearly evident through the visual record. For example, palms had more or less fallen from favour in the period after World War II. Except for the very tall specimen close to the garage they had gone by the time the house and garden was first opened to the public in 1982. Two Chinese Fan Palms (*Trachycarpus fortunei*) were reinstated in the positions of earlier ones when the 'front border' was restored and replanted in 1984.

Popular taste changes or goes in cycles and one of the priorities identified by the *Buda* Garden

Advisory Committee in April 1982 in regard to the front border, was the retention of plants 'of a suitable colour' — 'pale blues, pinks, whites etc...' 'Roses of intense colours — orange etc. — should be removed.'³ Brightly coloured plants such as gazanias were removed from the central bed of the formal garden to be replaced by bulbs and herbs. It might be said that here is yet another perception of what constitutes the 'tasteful' period garden. Cacti, agaves, aloes and other succulents have all been recorded in our long established gardens though in many cases they have been pushed aside by changing ideals.

The overall scheme at *Buda* has elements we might describe as softly romantic, but mostly it is a garden of hardy survivors with no strict requirements in colour or foliage. Could it be that the rich colours seen in many of the craft works in the house were related to an acceptance of a wide range of colours in the garden and might this also reflect the Leviny's Hungarian heritage?

Keeping the hedge in order has long been one of the difficult tasks at *Buda*.

Buda Collection

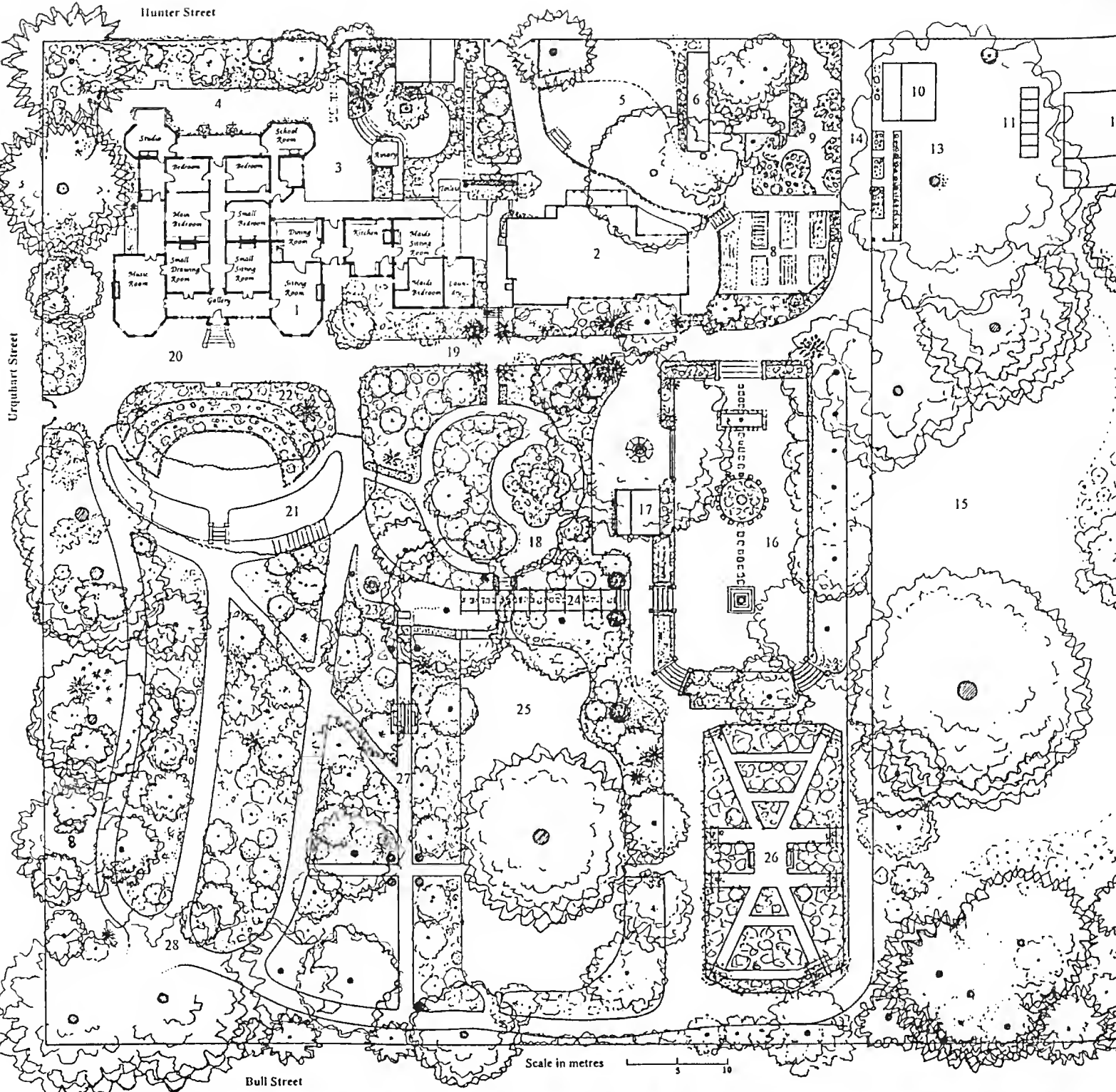


REFERENCE

- 3 Minutes of the meeting of the *Buda* Garden Advisory Committee, Saturday 3rd April 1982.

Pavilion and Pavilion Garden c. 1910. Though the palm has gone, the delicately shaped central bed has survived.

Buda Collection



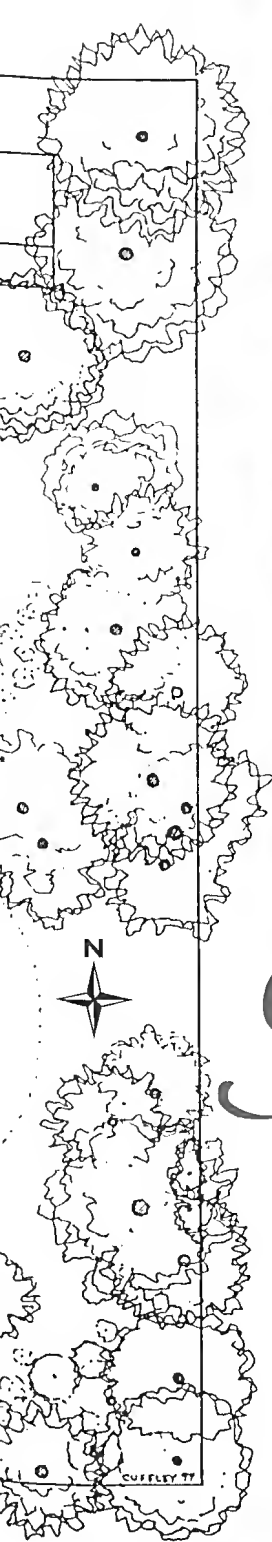
Bull Street

Scale in metres 0 5 10

(right) *Thapis....* is an interesting border plant.
Peter Cuffley

(far right) *Rosa foetida* 'Persiana' is aptly named given its strange 'castor oil' smell. It is exceedingly hardy and is found in many old gardens in the Goldfields.
Peter Cuffley





THE GARDEN AT

Buda

NUMERICAL REFERENCE KEY

1. House
2. Garden Room
3. Courtyard
4. Studio Walk
5. Service Lawn
6. Hen Houses
7. Poultry Run
8. Vegetable Garden
9. Nursery
10. Gardener's Shed
11. Compost Bins
12. Propagating Shed
13. Materials Storage
14. Service Drive
15. Parkland
16. Formal Garden
17. Pavilion
18. Pavilion Garden
19. Main Axis
20. Forecourt
21. Great Cypress Hedge
22. Front Border
23. Lookout
24. Pergola
25. Main Lawn
26. Rose Garden
27. Miss Hilda's Walk
28. 'Circle Walk'



(above) Up to the mid 1980s these steps leading to the 'formal garden' were wooden edged and in a dangerous condition. These original ornamental pillars were copied for the steps in other parts of the formal area.
Helen Page

(left) Verbascums and Holly Hocks in the reconstructed 'Front Border' in the mid 1980s.
Peter Cuffley

(below) Prickly Pear (*Opuntia* spp.) at the Eastern End of the 'East-West Walk'.
Peter Cuffley



ROSES, TREES & SHRUBS

Roses in the Buda Main Garden

Climbers

American Pillar (1902)
Climbing Crimson Glory
Dorothy Perkins (1902)
Hiawatha (1904)
Lorraine Lee Climbing (1924)
Rosa x fortuniana (1850)
Silver Moon (1910)
'West Chook Shed Rose'

Shrub Roses

Dainty Bess (1925)
Duchesse de Montebello (1829)
Lady Hillingdon (1910)
Ophelia (1912)
Peace (1945)
Perle d'Or (1884)
Rosa foetida 'Persiana'
Rose Gaujard
Sarah van Fleet (1926)

Perennials from the Buda Garden

Acanthus mollis (Bear's Britches)
Achillea 'Aygetea' (Yarrow)
Achillea millefolium (Yarrow)
Ajuga reptans 'Atropurpurea'
Alcea rosea (Hollyhock)
Anemone x hybrida (Japanese Wind Flower)
Anthemis cupaniana
Anthemis inctoria 'Golden Margeurite'
Aquilegia vulgaris (Columbine)
Aretia x hybrida (Aurora Daisy)
Artemisia canescens
Arundo donax
Aster cordifolius 'Silver Spray'
Aster hybrid 'Buda's Good Blue Aster'
Auillbe japonica
Bergenia crassifolia
Bobonia sp.
Calamintha sp.
Campanula poscharskyana
Campanula rapunculoides
Centranthus ruber (Valerian)
Ceratostigma plumbaginoides
Cheiranthus semperflorens (Perennial Wallflower)
Chrysanthemum hybrids
Chrysanthemum leucanthemum
Chrysanthemum parthenium
Chrysanthemum parthenium aureum (Exhibition Border)
Chrysanthemum maximum
Convolvulus mauritanicus
Cynara cardunculus
Dianthus 'Mrs Sinkins' 1868
Dianthus sp. (Pink)
Erigeron glaucus
Erigeron karwinskianus (Seaside Daisy)
Euphorbia characias sp. *wulfenii*
Euphorbia dendroidea
Geranium sanguineum (Bloody Crane's Bill)
Helleborus orientalis hybrids (Winter Rose)
Hesperis matronalis (Dames' Violet)
Iberis sempervirens (Perennial Candytuft)
Lamium galeobdolon 'Variegatum'
Liriope muscari (Lily Turf)
Lychnis coronaria (Rose Campion)
Oenothera sp. (Evening Primrose)
Pentaglottis sempervirens
Petasites fragrans (Winter Heliotrope)
Primula sp. (Cowslip)
Sedum spectabile
Silene orientalis
Silene vulgaris (Granny's Bonnet)
Stachys byzantina (Lamb's Ears)
Verbena bonariensis ("Purple Spire")
Verbena tenera
Veronica spicata
Vinca minor alba (Periwinkle)
Viola labradorica
Viola odorata cultivars
Yucca filamentosa

Bulbs, Corms and Rhizomes

Agapanthus praecox 'Snow Drop'
Agapanthus praecox ssp. *orientalis*
Agapanthus praecox ssp. *orientalis* 'Albidus'
Agapanthus umbellatus
Allium schoenoprasum (chives)
Allium subhirsutum (Milkmaids)
Allium tuberosum (Garlic chives)
Astroemeria aurca 'Lutea' (Peruvian Lily)
Amarylilis belladonna (Belladonna Lily)

Arum italicum 'Pictum' (Lords and Ladies)
Babiana stricta (Baboon Flower)
Crinum sp.
Dianama pulcherrimum (Fairy's Fishing Rods)
Diets bicolor
Diets indioides
Dracunculus vulgaris (Dragon Lily)
Freesia refracta var. *alba*
Gladiolus communis ssp. *lyzantinus*
Hemerocallis fulva 'Kwanso'
Hemerocallis sp. (Day Lily)
Hyacinthoides hispanica (Spanish Bluebell)
Iris (Tall Bearded Iris cultivars)
Iris citrina
Iris ensata (formerly *I. kusempferi*)
Iris foetidissima
Iris ochroleuca
Iris pseudacorus
Iris sibirica (Siberian Iris)
Iris unguicularis (formerly *I. stylosa*) (Winter or Algerian Iris)
Isia sp.
Kniphofia sp. (Yellow Autumn Poker)
Kniphofia sp. (Pokers)
Kniphofia unaria (Red Hot Poker)
Leucojum aestivum (Snow Flake)
Leucojum autumnale
Lilium regale (Regal Lily)
Lilium tigrinum (Tiger Lily)
Minabilis jalapa (Four O'Clock Plant)
Muscari armeniacum (Grape Hyacinth)
Narcissus (Daffodil)
"Alister Clark" and "Eve Murray" Collections
Narcissus (Jonquill)
"Paper White"
"Polly's Pearl"
"Silver Chimes"
"Soleil d'Or"
"Straw"
Nerine flexuosa 'Alba'
Nerine sp.
Oxalis bowiei (Four O'Clocks)
Oxalis hirta
Oxalis rosea
Polygonatum x hybridum (Solomon's Seal)
Scilla bifolia (Common Squill)
Scilla peruviana (Peruvian Lily)
Spanaxis tricolor (Harlequin Flower)
Tritonia sp.
Tulipa saxatilis (Rock Tulip)
Vallota speciosa (Scarborough Lily)
Watsonia hybrida
Zantedeschia candida (Storm Lily)



Buda is open 7 days a week
9am – 5pm

except Christmas Day and Good Friday.

**Friends of Buda
welcome new members.**

Enquiries:

Buda Historic Home & Garden,
42 Hunter Street,
Castlemaine 3450
phone/fax (03) 5472 1032

Trees and Shrubs in the Buda Garden

Abelia x grandiflora
Acacia decurrens
Acer palmatum
Acer platanoides
Acer pseudoplatanus 'Purpureum'
Agave americana
Arucaria bidwillii
Arbutus unedo
Artemisia arborescens
Arundo donax 'Variegata'
Aucuba japonica 'Variegata'
Berberis x korraua
Berberis thunbergii
Berberis thunbergii 'Atropurpurea'
Brachychiton populneus
Buddleja davidii
Buddleja davidii ?cv.
Buddleja x weyeriana
Buxus sempervirens clipped
Camellia japonica
Cedrus ulantica f. *glauca*
Cedrus deodara
Ceanothus cuneata
Cercis siliquastrum
Caesalpinia gilliesii
Calycotome spinosa
Carya illinoensis
Chaenomeles speciosa
Chaioya ternata
Citrus mangeliensis
Citrus sp.
Citrus limon
Clematis cv.
Coleonema album
Cordylone australis
Cornus capitata
Cortaderia sellosana
Corylus avellana
Cotinus coggygria
Cotoneaster x franchetii
Cotoneaster glaucophyllus f. *serotinus*
Cotoneaster horizontalis
Cotoneaster pannosus
Crataegus coccinoides
Crataegus monogyna
Crataegus phoenopyrum
Crataegus sp.
Crataegus lanacatifolia
Crataegus x larallei
Cupressus funebris
Cupressus lusitanica
Cupressus macrocarpa (Hedge)
Cupressus macrocarpa 'Horizontalis Aurea'
Cupressus sempervirens
Cydonia oblonga
Cyperus alternifolius
Cytisus palmensis (Syn. *Chamaecytisus palmensis*)
Cytisus scoparius (Noxious Weed)
Daphne odora
Diospyros kaki
Eriobotrya japonica
Eucalyptus botryoides
Eucalyptus cladocalyx
Eucalyptus ficifolia
Eumonymus europaeus
Eumonymus japonicus
Felicia hyssopifolia
Ficus carica
Forsythia ? *suspens*
Forsythia ? *viridissima*
Forsythia sp.
Fraxinus excelsior
Fraxinus oxycarpa
Fuchsia cv. (pink)
Fuchsia sp.
Garrya elliptica
Geijera parviflora
Genista monspessulana (Noxious weed)
Hebe x hulkeana
Hypericum sp.
Ilex aquifolium 'Aurea Marginata'
Jasminum mesnyi
Jasminum nudiflorum
Juglans regia
Juniperus oxycedrus
Kerria japonica (? 'Pleniflora')
Koeleria paniculata
Kolkwitzia amabilis
Laburnum anagyroides
Lagerstroemia indica
Laurus nobilis
Laurus nobilis clipped
Lavandula angustifolia ssp. *angustifolia*

Lavandula dentata
Lavandula stoechas ?ssp.
Lavandula x illardii
Ligustrum japonicum
Ligustrum vulgare
Liquidambar styraciflua (sucker)
Lonicera fragrantissima
Lonicera japonica
Lonicera sp.
Lophomyrtus obcordata 'Variegata'
Magnolia x soulangeana
Malus panula cv.
Malus sp.
Malus x purpurea
Mespilus germanica
Miscanthus sinensis
Morus nigra
Mythenbecken complex
Nandina domestica
Nerium oleander 'Madonna Grandiflorum'
Nerium oleander 'Mrs E. Roeding'
Nerium oleander 'Punctatum'
Notea africana
Olearia phlogopappa
Opuntia sp.
Onocleis fragrans
Paeonia suffruticosa
Parthenocissus quinquefolia
Parthenocissus tricuspidata 'Veitchii'
Philadelphus ? x *virginialis*
Platanus tenax 'Variegatum'
Pinus serrulata
Pinus canariensis
Pittosporum eugenioides
Prunus ? *cerasifera*
Prunus ? *triloba*
Prunus 'Elvins'
Prunus armeniac
Prunus cerasifera
Prunus cerasifera 'Atropurpurea'
Prunus communis
Prunus cv. (? x *bliniana*)
Prunus dulcis
Prunus glandulosa (? 'Rosea') 'Sinensis'
Prunus persica
Prunus serrulata
Prunus serrulata 'Kanzan'
Prunus sp.
Prunus sp. (*cerasifera*) clump
Prunus sp. (*domestica*)
Punica granatum 'Flora Plena'
Pyracantha angustifolia
Pyracantha sp.
Pyrus communis
Pyrus communis cv.
Pyrus pashia
Quercus ? *bicolor*
Quercus robur
Rhododendron cv.
Ribes succedanea
Ribes fauciculatum
Ribes sanguineum
Ribes uva-ursi
Robinia pseudoacacia
Ruscus aculeatus
Salvia greggii
Santolina chamaecyparissus
Schinus molle var. *arene*
Senecio bicolor ssp. *cineraria*
Sorbus aucuparia
Spiraea cantoniensis 'Lanceata'
Spiraea prunifolia
Spiraea thunbergii
Symphoricarpos albus
Symphoricarpos orbiculatus
Syringa (? *persica*)
Syringa ? x *hyacinthiflora*
Syringa vulgaris
Syringa vulgaris (white)
Tamarix parviflora
Tanacetum parviflorum
Trachycarpus fortunei
Ulmus procera
Viburnum opulus
Viburnum opulus 'Seitelle'
Viburnum tinus
Vitis cv.
Vitis sp.
Vitis vinifera cv.
Vitis vinifera cv. (black grape)
Weigela florida 'Variegata'
Wisteria sinensis



Roses & Bulbs

There were not that many older roses in the garden by 1982. A few notable examples were *Rosa x fortuneana* over the arch leading from the utility area to the main east-west walk, an old gallica on 'Miss Hilda's Walk', the Autumn Damask 'Quatre Saisons' and the 'Persian Yellow' or 'Castor Oil Rose' (*Rosa foetida* Persiana). More modern roses along with recently imported iris cultivars are known to have been added to the garden in the 1960s and 70s.

Veteran gardener Fred Moss, a friend of the Levinys, was a keen collector of plants and gave some of the irises he imported from America to them. It is presumed that species bulbs such as *Gladiolus communis* ssp. *byzantinus* have been in the garden a long time. With striking cerise blooms, these make a bright combination in mid-spring with flag irises, *Centranthus ruber*, *Geranium sanguineum* and the ubiquitous ixiads. Late winter and early spring is a feast of white, cream yellow and gold as members of the narcissus family have their season of glory.

In the early 1990s, the late Eve Murray presented Buda with a collection of daffodils. Many were from her original stock from the Alister Clark collection and others were her own hybrids and are planted in some previously 'empty' ground at the lower end of 'Miss Hilda's Walk'.

The formal rose garden was established in 1985, offering a new area of interest in a part of the grounds which was a block purchased in 1890 by Ernest Leviny and not fully developed. Central Victoria has a notable heritage of old roses and it was felt that this could be represented by a new garden where people could sponsor plants carefully chosen to create a representative display.



Debate

Some debate has arisen since its inception between the view that such additions are an added attraction for visitors, or that they compromise the integrity of an historic property. The 1988 Conservation Analysis by Nigel Lewis and Associates included the formal rose garden in its list of attractions created since 1981 which should be removed as they have 'a particularly adverse impact on the interpretation of the property.'⁴ An even greater step away from the ideal of conserving Buda in its pre 1981 state is seen in the 'garden room' or function area. It helps Buda survive financially, yet represents a dramatic change in what was once a service area including drying yard and dog run. The old gardener's shed has been relocated to the new plant nursery on the eastern side of the fowl run. Vegetable beds are maintained to preserve some of the character of earlier times and poultry continue to play their part.

(above) In 1985 the pavilion became the garden information centre with a permanent display illustrating the history and restoration of the garden.

Buda Collection

(left) *Muscari armeniacum* those shy friends the Grape Hyacinths.

Peter Cuffley

REFERENCE

- 4 Nigel Lewis and Associates for the Historic Buildings Council, *Buda Conservation Analysis and Policies*, South Yarra, Victoria, August 1988, page 42.

Structures

(right) Box hedges at the entrance to the Pavilion Garden.
Peter Cuffley

(below right) *Rosa x fortuneana* frames the entrance to the 'East-West Walk'.
Peter Cuffley

'Miss Hilda's Walk' leads down to the southern end of garden.
Peter Cuffley



(far page top) Looking towards the Pavilion in the mid 1980s. A pair of Pencil Cypresses (*Cupresses sempervirens* 'Stricta') are an important visual element.
Peter Cuffley

(far page middle) This pergola was reconstructed as part of the Commonwealth employment project in the mid 1980s.
Peter Cuffley

Two of *Buda's* garden structures are considered highly significant; these are the aviary in the courtyard and the pavilion adjoining the formal garden. The aviary was moved across the courtyard many years ago and given a new rendered brick base. It has a happy group of tenants and with its finely detailed design seen against a background of flowers, it provides an important focal point as visitors enter from Hunter Street. The garden pavilion is thought to have been moved a short distance when it was modified to become the tennis pavilion. This occurred about 1899 when the court was constructed. With usage of the tennis court declining after World War I, it was decided that it should become a very simple 'formal garden'.

From surviving magazines in the *Buda* collection, it can be suggested that the fashionable formal gardens seen in *English Country Life* were a possible influence. Such schemes were favoured in Australia in the early decades of the twentieth century, reflecting the work of English gardeners such as Gertrude Jekyll.

Having developed in stages as land was acquired, the garden has a compartmentalised character. Though not generally screened so completely as to warrant the term 'garden rooms', these distinctive areas nevertheless add greatly to the enjoyment of moving through the whole of the grounds. For example, to walk from the kitchen courtyard, through a rose arch then



crossing the main east-west walk, enter the pavilion/ pleasure garden, is a delightful progression. Moving across to the contrasting formal garden then offers a number of openings to other areas. On the south-east corner there are steps which offer a formal rose garden to the right and in front a completely informal 'park' of grass, large shrubs and a variety of trees including wattles, eucalypts and some fine conifers. Alternatively one can move from the pavilion garden to the pergola walk giving three possible directions. To the south is an area of lawn dominated by a large cypress. This area is bordered by garden beds both straight and curved, each containing an interesting array of plants from edging daisies to tree peonies.



Challenges

Included in the work of the first Garden Advisory Panel in 1982 was a recommendation that a tree surgeon be employed to tackle some of the problems that had developed by that time. In 1983 the watering system was improved through the efforts of local service clubs. This overcame some of the difficulties faced in an extensive garden with limited and somewhat deteriorated plumbing. A new water main into the property and an extensive semi-automatic watering system were installed in 1988 using funds provided by Victoria's Open Garden Scheme.

It is important to note however that the *Buda* garden illustrates the typical conditions of the Central Victorian Goldfields. Generally poor soils and long spells of low rainfall have shaped the regional gardening traditions. This fundamental truth is essential to the story of this place. Heavy watering, overemphasis on soil building or any other moves to attain that lush effect seen in cooler districts is carefully avoided. The clear, hot summers bring a shimmering reflection off gravel paths, patterned here and there with dappled shade. Autumn, winter and spring can all be a patchwork of cracking frosts and more temperate weather. Rich autumn colours are one of the highlights of *Buda's* garden.

Part of the 'intactness of constituent elements' given as an important point in the 1988 conservation study, is the marvellous collection of plants introduced into the garden between 1861 and 1981. *Buda* nursery offers visitors the chance to purchase plants grown from the stock in the garden. At first, the nursery was a means to ensure that there were replacements should these be needed. Impressed with the obvious hardiness, 'old fashioned' character or rarity of many of the plants, people were increasingly attracted to the possibility of having them in their own gardens. Garden and nursery manager, Dianne Thomson has developed and extended the nursery so that it has become an important resource for other home gardens, for restoration projects, for new garden designs and even as an interpretive display.



a Significant day

The day of Hilda Leviny's funeral, the 14th of October 1981, was a pivotal moment in the history of *Buda*. It was the end of one era and the beginning of another. The garden bid her a glorious farewell. After a very wet winter, plants were growing at an extraordinary rate. Branches loaded with blooms reached out to touch the coffin as the procession wended its way along the familiar gravel paths. Mozart on the flute wafted through the trees and the two pet dogs were in the care of the Newell sisters. Those in attendance, who had a long association with *Buda*, expressed a view that it was as if the garden had put forth its very best face to say goodbye. Careful evaluation soon found that its underlying condition was less than ideal and in places in serious decline.



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Renewal



The front gate as it was on Thursday 15th October 1981, the day after Hilda Leviny's funeral.
Peter Cuffley

Since that time there have been a series of significant stages in the conservation, renewal and extension of the garden. The first major restoration was funded as a Commonwealth Employment Project in 1984, with Clive Winmill managing the scheme assisted by his wife Margaret. The Winmills, well known for their Badgers Keep Nursery, had been appointed to the Garden Advisory Panel in 1982. Clive's role eventually expanded from Garden Director to overall director in March 1986. *Buda* Historic Home and Garden was incorporated on the 14th of October 1986 and in November, Clive Winmill resigned.

John Gowty, who had worked on both the first and second Commonwealth Employment Projects, became Head Gardener and from February 1989 until his untimely death in 1998, was the Curator/Manager of *Buda*. In March 1990, the *Buda* Garden Management Committee headed by Emeritus Professor J.S. Turner produced a Draft Management Plan to follow on from the Conservation Analysis and Policies of August 1988. A second draft of this document was released in May 1993. Its central concept was to enable management of the garden 'to proceed in an orderly way.....' '.....despite a lack of continuity in staff and resources.'⁵ It was also hoped that it would help reconcile competing interests, aid in the allocating of resources and provide a basis for future plans. Fundamental questions that face those concerned with the management and long-term conservation of the *Buda* garden include the

maintenance of paths, edgings, drainage, fencing and gates, garden structures, irrigation systems, garden furniture and of the garden beds and grounds in general. Weed control, mulching, plant renewal, hedge and shrub trimming along with tree surgery are ever-present concerns.

Overworked staff and enthusiastic volunteers have made an immeasurable contribution to the survival in good condition of this remarkable garden. *Buda* relies firstly on the visiting public, on occasional grants and bequests, and on the continuing generosity of all who give of their time and effort. It remains the property of the Castlemaine Art Gallery and Historical Museum leased and managed by *Buda* Historic Home and Garden Incorporated.

ACKNOWLEDGEMENTS

Material in the archives of *Buda* Historic Home and Garden has been an essential resource in the creation of this booklet. *Buda* was included in the 1983 publication *Historic Gardens of Victoria* by Peter Watts. There have also been magazine and newspaper articles. Deborah Keep and Jenny Carew both produced manuscripts which have yielded valuable information. The 1988 report by Nigel Lewis and Associates is an important reference as are the writings of Clive Winmill. Dianne Thompson, Garden and Nursery Manager at *Buda*, has shared her love and knowledge of the *Buda* garden.

This article has been funded by the Victorian Branch of the Australian Garden History Society. The Australian Garden History Society was formed in 1980 to bring together those with an interest in the various aspects of garden history and to promote interest in and research into historic gardens.

For further information: Australian Garden History Society, Royal Botanic Gardens, Birdwood Avenue, South Yarra Vic 3141. Phone 03 9650 5043. Toll free 1800 678 446

ISBN number 0 9586356 4 1

REFERENCE

- 5 *Buda* Historic Home and Garden, Draft Management Plan, Draft 2, May 1993

(far right) A Bunya Bunya Pine (*Araucaria bidwillii*) dominates this view of the house from Hunter Street.
Peter Cuffley





Pre conference Tours

MT GAMBIER DISTRICT

What a joy it was to lead the group of 'Garden' visitors prior to the Australian Garden History Society conference in Mt Gambier recently. The Conference Committee aimed to offer visitors an opportunity to explore and experience the diversity of this area of south eastern Australia.

With the assistance of Judy Saffin from Southern Coachlines, it was a wonderful opportunity for me to revisit the places of my childhood and to showcase the area to so many wonderful gardeners from around Australia.

Tuesday we headed north to the only World Heritage Site in South Australia, the Naracoorte Caves and the Wonambi Interpretative Centre and the wool centre at Mini Jumbuck in Naracoorte. We watched the running of the Melbourne Cup whilst having afternoon tea in the wonderful garden at Sue Zwar's property at Penola.

A journey down memory lane at Dingley Dell, Port MacDonnell, the home of the poet Adam Lindsay Gordon began our tour on Wednesday. We travelled along the southern coastline to Nelson and visited Jan Hunt's beautiful garden, "Bimbadeen". We lunched whilst cruising the Glenelg River to the Princess Margaret Rose Caves. We continued our journey and concluded our day's touring by walking through the tranquil Waterfall Gardens at Dartmoor in Western Victoria.

Thursday morning we explored the township of Mt Gambier, touring gardens, parks and the pumping station at the famous Blue Lake, which was turning its seasonal shade of blue whilst we were all visiting that week!

I look forward to renewing 'Garden' friendships at Bowral in 2000.

by Di Wilkins

ADELAIDE TO MT GAMBIER

Ten keen gardeners boarded a small bus on November 1 to wend our way south from Adelaide to the Australian Garden History Society Conference in Mount Gambier: from the sandy Coonalpyn Downs, past seaside areas, through densely timbered wetter country to the famous Terra Rosa strip which gives wine a special flavour. Our leader, Richard Nolan, had thoughtfully chosen a selection of gardens which gave us an insight into coping with different conditions with various species.

One completely natural garden situated in and around a huge sand pit had been planted with 2000 native species enjoying their natural habitat. Another garden nearby was a structured native garden with great stone and water features. Then there were the town gardens smaller but so packed with colour and rampant roses — a joy to behold. On to the historic homesteads with parks of grand trees, many planted in the last century and still being lovingly tended and their histories carefully recorded. We saw many photos of these gardens showing the development from the first tree planted.

Talking to our hosts showed how tenacious and passionate gardeners are against all odds and how generous they are sharing their knowledge with us. I am sure the tour inspired most of the group to go home and try some new ideas. Thanks to Richard for initiating and guiding us on a special trip and to all those wonderful gardeners who welcomed us so warmly.

by Prue Davies

(above) Woodsoak Garden at Lake St Clair.

Other gardens on the Adelaide to Mount Gambier tour included Cairndale, Russell's Camp, Padthaway Homestead, Cluny, Carnawalk, Andabago, Wirrimira, Bruce and Sangster gardens at Robe and The Springs.

Photo by Prue Davies

Di Wilkins grew up in Mt Gambier, left in mid '60's to study at Adelaide Teachers College, taught at Jamestown High School in the mid north of SA, married, raised three daughters and lived and gardened on a cereal and sheep property at Jamestown until moving to Adelaide in 1991 to continue her teaching career in the city. Di continued her 'seachange' by changing career in 1996; and is now an assistant adviser to Senator Robert Hill, Federal Minister for the Environment and Heritage.

Prue Davies interest in gardens stems back to her childhood, where she spent much time at Culzean in Tasmania. Still a Tasmanian at heart, Prue has lived in Canberra for 45 years and has a garden in Red Hill. Prue joined the AGHS two years ago and has been on three of the society's tours.

Is it Paradise, or the wild wood? Morag Fraser, woman of letters, poses this question in her foreword to Gordon and Gwen Ford's important book about Gordon's philosophy of landscape design, and his life's work.

The query is addressed to 'a great block of bush' in Eltham where a younger Morag would perch each Saturday on a weathered basalt boulder, waiting while her daughter took music lessons in a nearby house. Over successive visits she stared into this block of bush, observing by degrees the presence of a master designer. She also noticed, in the clearing and mounding of leaf litter and the gentle raking of a curved driveway of Lilydale toppings, that 'someone walked through this place each day with care'.

The garden was Gordon Ford's home, Füllung. He developed the house and garden over a period of 55 years, beginning in 1945. The process began with a superannuated tram as temporary shelter, eucalyptus seedlings at sixpence each — these grew over the decades into forest giants which he couldn't bear to remove even though they stole the sun — and a quarter-acre of mud bricks baking in the sun and sometimes disintegrating in the rain. When this happened Gordon described the resultant heap of slurry as 'the boulevard of broken dreams'. A prodigious worker, strong as an ox, he regularly made 100 bricks in a day. His house at Füllung absorbed 6000.

Morag derived 'acute and elemental pleasure' from her visits to the periphery of this garden. She met Gordon, he designed a garden for her, and became a friend for life. Gordon Ford was like that. Not a 'big' person in the physical sense but a giant of a man. Knockabout in personality, but a deep and committed thinker. A raconteur and prankster who was gentle, with an innate spirituality.

His book displays all these characteristics and, ultimately, resolves Morag Fraser's question. It is not drawing too long a bow to say that his gardens are both Paradise and the wild wood. They are drawn from nature, using elements of a region's natural topography and materials, reinterpreting these to create places of relaxation for mind and spirit, and a reference point or 'way in' to the Australian environment. 'The bush environment entered my psyche as a child and has continued to sustain me', Gordon writes. He adds that his garden at Füllung is 'a consciously constructed "new"

place...a gentle, man-made bush garden, neither tamed nor tidied bush'. As Morag Fraser found, a garden with the power not only to take the viewer to another place, but to encourage deeper exploration of its inspiration and source material. To inspire two questions — 'how' and 'why?'

Gordon Ford The Natural Australian Garden is presented in three parts.

'Design influences' explores Gordon's growing up, his early days at Eltham, his employment in the early 1950s with the master, Ellis Stones (to whom the book is dedicated) when he knew immediately that he had found his life's work. As he plied his trade, his experience was broadened by his assiduous botanical studies with Ernest E Lord, and his exploration and consideration of the writings and work of practitioners from Kent, Brown and Repton through to Colvin, Crowe and Jellicoe and the landscape designers of Japan. Gordon's discovery of the third dimension and the juxtaposition of mass and void (just as William Kent almost two centuries earlier had 'felt the delicious contrast of hill and valley changing imperceptibly into each other'), his constant questioning and experiment, make fascinating reading. This is an idiosyncratic history of landscape design, the more compelling because it is presented by a practitioner rather than, as is usual, by an academic or an amateur (in the literal sense) of landscape.

'Design principles' is an abbreviated guide to designing a natural Australian garden. Gordon's nationalism is innate, with nothing jingoistic about it. Large spaces are preferred for the natural garden but, he and his wife Gwen write, it is still possible in confined areas to obtain a sense of the feeling of the bush. The aim is to encourage awareness, in a micro way, of the macro environment in which we live. Such a garden, 'idealised bush, an aromatic and visual artifice evoking a love of the real bush', involves all the senses, particularly hearing and smell. This section covers the components of planting, rock work and water.

'Principles at work' looks at 15 completed gardens, all in and around Melbourne, Victoria, drawn from almost 50 years of practice and 2000 entries in work diaries. The highlights are Füllung in Eltham, the adjoining Adams garden, the Godsell garden in Kew where, Gordon notes, his work needed to augment rather than to challenge the design of the house it set off. Sites accessible to the public include the lake at Royal Park, the waterfall at Monash University (although altered by others), Mingarra Community Village at Croydon, and the grounds of the OAMPS insurance company in Collingwood.



Gordon Ford

The Natural Australian Garden

by Gordon Ford with Gwen Ford

Published by Blooming's Books

RRP \$45.00

The book, elegantly designed by Andrew Rankine, is illustrated with large-format colour photographs by Trisha Dixon with Ralph Neale. The flavour and special effect of Australian plants is fiendishly difficult to capture; Dixon's work is superlative whether it represents a Gordon Ford garden or the broader landscape from which he derived inspiration.

Gordon Ford, who died last year, made gardens with his hands — he did love a crowbar! — but also with his heart. For him, design work provided emotional and physical pleasure. 'My heart sings when I see a truckload of boulders coming onto a job', he wrote. His gardens were a way of life rather than a fashion statement; his sincerity and his enthusiasm for that way of life never waned. His philosophy is encapsulated in the words from Shakespeare's *As You Like It* that adorned his office letterhead

*And this our life,
exempt from public haunt
finds tongues in trees,
books in the running brooks,
Sermons in stones,
and good in everything.'*

The Nature of Gardens

A new classification, that of 'rapid gardener' appeared in local garden writing recently. Thank God then for Peter Timms' elegant anthology *The Nature of Gardens*, a challenging antidote to the New Gardening scene. The ten passionate contributors (only one is a professional in the landscape field) reveal wide-ranging explorations of the way gardens shape us as we shape and change them. Some gardens are places in the past, some bloom in the imagination while others are concerned with either tamed or natural environments. All however reflect the editor's intention, to address the 'why' rather than the 'how' of gardens.

In a sense, this anthology is about story-telling. Significantly each piece reveals something about the personality of the writer as they engage with their subject. Each contributor writes out of familiar territory, interest in gardens, yet these essays also celebrate diversity.

The broad themes of narrative are all here; there's love and loss, nostalgia and history, yearning and desire, reflection and capitulation. Marion Halligan begins her essay by writing about her garden of the mind.

It sounds like the garden of Eden but it isn't; it is essentially a post-lapsarian garden, a garden made full in the knowledge of good and evil, that values

abundance because it has known famine, whose walls acknowledge the fragility of its micro-climate, whose tilth has learnt that food depends on work...

Halligan's piece shifts from her Canberra garden through memories of Chinese market gardens, to the present garden of the grand colonial mansion Lanyon. While noting the amount and kind of bounty coming from these environments her main interest lies with the balance between the ideal and the real.

Warwick Mayne-Wilson, a conservation landscape architect suggests that we need to 'stand back and look at the whole picture, and to ask ourselves what kind of garden is best, not only for our own house but for the streetscape as a whole. We have to ask ourselves how we can be good neighbours to the street.' At times Mayne-Wilson's tone has a slight edge of a horticultural moral imperative, his preference for harmony rejects individualism and romanticism. He argues for a greater recognition of the need for private spaces to respond to the immediate environment, rather than to reflect their owners personalities.

Mayne-Wilson refers to the native planting in the public domain, in this case New South Wales roadsides, as creating 'monotonous monocultures completely out of character with the adjacent vegetation'. Can we blame the plants for this? Most Victorians would agree with the case he makes for good outcomes where 'design awareness, personal dedication and political skills of the town planners and landscape architects' are essential to combat the 'skilful and relentless pressure from developers'.

George Seddon, one of the most prolific voices in Australian landscape writing considers the ambiguity of boundaries, high walls patrolled by guard dogs, Spanish mission gardens and the aesthetic of screen planting, enclosures and exclosures. His boundaries work both as structure and metaphor. As always, George Seddon's ironic and humorous view communicates his comprehensive understanding of landscaping on an International level, however it is his altered position in relation to the use of imported plants which has a significant and refreshing impact in this essay. George Seddon suggests that Australian gardeners need to address the cultural influences which continue to haunt us from the days when 'the first primrose, that symbol of damp English spring, to arrive at Botany Bay caused a frenzy of nostalgic celebration...'

For thirty years or more I have been urging people to grow plants that come from comparable soils and climates. For thirty years and more, I have been wrong, for these plants are the most likely to leap the garden wall and get 'out of bounds'.... In any case, your boundary MUST be an enclosure. European settlement in Australia began as an outdoor jail, so



The Nature of Gardens

Edited by Peter Timms
 Allen and Unwin
 230pp 1999 hb
 RRP \$24.95

let us go on, horticulturally, as we began. Keep your exotic plants, and especially those from Mediterranean climates, locked securely within your enclosure, along with your cat, and have all of them neutered. That is now my mission statement.

When the poet Margaret Scott arrives at Tara on the Tasman Peninsula in 1987 the living and dead elements in residence create a somewhat Gothic atmosphere. Rats, possums and nesting swallows, defunct wiring and mould had taken over the house which she says 'had clearly come down a very long way in the world.' Tara's interior had been removed or vandalised; outside, nothing but dry grass and 'a few bedraggled cordylines'. The new owner's delight in the neglected property overrides the obvious problems. It is clear to her that the original owners had cherished Tara. 'The lingering glow of their vision still shone from the dilapidated building and its buried garden'.

Margaret Scott celebrates Tara's early days with an evocative song of praise to the industry, aesthetic achievements and good husbandry of its original residents, signposting various developments with historical and ecological information. Her descriptions of the internal 'garden' on the Wunderlich tiles, all with a horticultural focus link us with events of the time. Panels with Australian plants celebrate Federation, while others reflect fashionable styles of the period. The horticultural and domestic pursuits and achievements of Xenia Jenkins who not only made the garden but 'engaged in activities linked with the production of about 250 items of food'...are almost exhausting to read. It is pleasing to know that Margaret Scott has her own different way of working at Tara.

The garden I have established at Tara is not in the same street as Mrs Jenkins's, I'm told, and the triumphant trees in her hall are grown over with ironies. Yet she is still remembered for opening her neighbours' eyes to possibilities that went beyond the possession of a tennis court or an imposing house, and through her creative art, she provided a solace more permanent than her preserves...

Peter Timms gardens enthusiastically in both city and country. In a lyrical exposition of the way dreaming of another garden in another time allowed him to move towards a new way of seeing, he says that he was 'moved by other memories and fired by new expectations'. This sentiment parallels the experience of many of the contributors to this anthology.

As with other pieces in this anthology, Peter Timms' recollection of the formative garden of his childhood is imbued with wistful nostalgia.

The glorious tangle behind my grandparents' old house, (which) on the other hand, had the power to transcend the dreariness of everyday life and to become my own private world of the imagination.

And in the imagination such a garden remains. The writer returned physically to this old family garden in which much of his childhood happiness lay, where the contrivance of imagination transformed summer house and croquet lawn into palace and harbour.

To me it was infinite, and its magic lay not in its geometry (of which I was almost totally oblivious) but in its fabulous detail and in the gloomy solemnity of its neglect.

It would be agreeable to think that the gardens we create for ourselves remain to give pleasure to others when we move on. What he found when he attempted to reclaim memory was that the ideal of perfection had been replaced by foreign boundaries.

Peter Timms acknowledges a fascination with mystery and neglect in the constructed natural world. At the same time his reverence for the natural environment is apparent in his exuberant response to the forest.

I had no desire to exclude it or fend it off, nor any wish to 'tidy it up' as so many people seem to want to do. The Australian bush is a gloriously messy affair and one can come to love it for that.

While establishing his bush garden, he recognised the challenge to progress caused by his own limitations, '...looking around me was something I still had to learn to do.' The compensations for this new way of seeing were profound.

... it is a catalyst for experience, for the gaining of knowledge and understanding. It is, in a word, transformative, leading from confidence and a sense of certitude to a sort of happy, accepting ignorance that opens things up and makes me responsive and eager again.

In her essay Down To Earth, Morag Fraser writes of how Ellis Stones and Gordon Ford changed the terms of landscape gardening, at least in Victoria.

They made a radical response to the raw materials of the land, its geology, its strange, unique flora and fauna, the colour of the earth and the shifting light.

This reflective piece shifts through an intimate response to a very personal garden towards a more philosophic recognition of where we are in the development of an Australian garden style. Like George Seddon, who discusses the responsibility we have in global terms for accepting a narrower choice of plants within what he calls the 'incomparable interest and richness' of Australian flora, Morag Fraser's observations are informed by a belief in the 'unquestionable' nature of gardens.

The Nature of Gardens connects us with memory and imagination, and the way people think and feel about what the process of gardening has taught them. Like all good books, this one invites questions.

LITTLE DESERT AND WYPERFELD

WITH RODGER AND GWEN ELLIOT

OCTOBER 1–4 1999

by Sue Keon-Cohen

A GROUP OF 37 AGHS members left early on Friday morning to begin our trip to Western Victoria.

The first rendezvous was for lunch in the under-researched Horsham Botanic Gardens. William Guilfoyle drew plans for these Gardens in 1880 and Ernest Lord spent time here as Curator in the 1930s and 1940s. Pam Jellie led us around the Gardens and pointed out some of their significant features. We piled back into our cars and headed for the Little Desert Lodge, south of Nhill where we met up with Rodger and Gwen Elliot who in their usual way had spent a couple of days reconnoitring for suitable botanising stops.

Full of enthusiasm and anticipation we settled into our rooms at the Little Desert Lodge and in order not to waste a moment set off on Pop's Trail walk before dinner. We were in good plant spotting form as we only managed to go about half a kilometre before most of us had to turn back to be in time for dinner. There were clearly many botanical treats in store as we saw several orchid species including the impressive Leopard Orchid, *Diuris pardina* and at least three different Heaths, Flame, Daphne and White. We learned that the overstorey was mostly *Callitris gracilis* (syn *C. preissii*), *Eucalyptus leucoxylon* and *E. arenacea*, Desert Stringybark. I was interested to carefully notice the naturally occurring *E. leucoxylon*: a large, handsome tree with a smooth attractive trunk and lemon flowers, the trunk often bent and multiple. It was at the end of this walk that some of us were introduced to the flower of the trip, *Glischrocaryon behrii* (Golden Pennants) in its full glory.

Saturday morning started with our host Whimpey taking us to see his Mallee Fowl, Charles and Di and their mound. It was an amazing sight to see Whimpey interacting with one of these birds in the wild. He quietly talked to it while all 37 of us were encouraged to come close and watch. He has kept comprehensive records for years and thus has invaluable data relating to them. Whimpey is a very entertaining person and completely dedicated to conserving the Mallee Fowl, its habitat and the local flora and fauna.

After this exciting date with Charles, or was it Di — I can't remember, we set out for the Little

Desert, morning tea along the way of course.

The rest of the day in the Little Desert was excitement plus for the Australian plant enthusiast. We saw

wonderful *Xanthorrhoea australis* in flower. Also delights like *Prostanthera rotundifolia*, *Calytrix alpestris* and *Correa glabra* at Mitre Rock by Mount Arapiles creating a great picture of landscape and wildflowers. The day continued with many stops, Rodger and Gwen giving us heaps of information and answering all our questions. These stops provided plenty of opportunity for tea and cake as well as photographs and information exchange.

On Sunday we left early for Wyperfeld National Park. We stopped at a superb patch of *Dampiera rosmarinifolia* beside the road, then more stops to closely look at the sweet smelling *Cassia nemophila* and the Weeping Pittosporum, *Pittosporum angustifolium* and finally into Wyperfeld for a walk and more food. The botanical highlight of the weekend, Golden Pennants, was a great treat to see in the Mallee community. The extensive eye catching yellow flowers of this perennial herb would put any daffodil spring display to shame. It apparently adapts well to cultivation so I am keen to find a plant to try and hopefully propagate.

On Monday we went to the delightful town of Harrow especially to have an early morning tea and eat more delicious cake. This town was enchanting. Finally on to Dunkeld and to Graham Pizzey's bird paradise in the Grampians. Here members had an hour's walk observing birds and another delicious lunch before heading home.

As usual our weekend with Rodger and Gwen was a most informative one botanically, and happy and convivial socially. We were really pleased to have a number of new members with us and hope they enjoyed it as much as the older members did. We thank Rodger and Gwen from the bottom of our hearts. Thanks also to Helen Page for her organisation.

PS. I just wonder if in future, it would not be better for such a group to go by bus? It seems to me that it would be more relaxing, allow more time for us all to hear the Elliots' words of wisdom, and probably not much more expensive — just a thought.



(above) Golden Pennants, *Glischrocaryon behrii*.



Marion Brookes and Liz Macdonald in a ring of spinifex in Wyperfeld National Park.

Sue Keon-Cohen is a physiotherapist whose continued interest in gardening and growing vegetables as naturally as possible led her to Burnley Horticultural College. Sue lives on a farm at Emerald in Victoria and grows blueberries and advanced trees as well as working in garden planning and planting in and around Melbourne. A member of the AGHS, Sue has served on the National Management Committee.

One hundred and thirty Australian Garden History Society members attended the 20th Annual Conference held at Mt Gambier in early November. Members travelled from as far afield as Western Australia, Tasmania and Queensland to attend the Conference and tours. South Australian member, Marianne Cleves and husband Dale provided the excellent venue of the Barn Palais.

Following the Annual General Meeting on Saturday November 6, all positions were declared vacant and the following office bearers were elected:

(above) Peter Rymill, Dr Norman Wettenhall and Richard Aitken.

CHAIRMAN: Peter Watts from Sydney
VICE CHAIRMAN: Richard Heathcote from Melbourne
SECRETARY: Helen Page from Melbourne
TREASURER: Elizabeth Walker from Sydney

ELECTED MEMBERS:

Virginia Berger, Canberra
Nicky Downer, Adelaide
Jan Gluskie, Sydney
Katie Holmes, Melbourne
Colleen Morris, Sydney

STATE REPRESENTATIVES:

ACT	Gabrielle Tryon
NSW	Nicholas Bray
S.A.	Miriam Hansman
TAS	Deirdre Pearson
VIC	Helen Page
W.A.	Anne Willox
QLD	Richard Jones

CO-OPTED MEMBERS:

Ann Cripps, Tasmania
Sallyann Dakis, Tasmania

EXECUTIVE OFFICER Jackie Courmadias
JOURNAL EDITOR Trisha Dixon

Peter Watts thanked Jan Gluskie for her conscientious commitment to her role as Chairman.

Conference proceedings available from
the National Office for \$12.00.

ASSISTANCE WITH JOURNAL PACKING

Thanks to Kate McKern, Georgina Whitehead, Kaye and Mike Stokes, Jane Bunney, Di Ellerton, John Joyce, Suz and Jack Price and Jackie Courmadias for packing the last issue of the Journal.

FAX NUMBER FOR OFFICE

Please note the new fax number for the
AGHS Office: (03) 9650 8470

FRIENDS PLANT SALE

The Growing Friends of the Royal Melbourne Botanic Gardens will hold their Autumn Plant Sale on Saturday March 19 from 10 am till 4 pm and Sunday March 20 from 10 am till 3 pm. Enquiries: Jocelyn Houghton (03) 9836 2862

I/we wish to become a member of the Australian Garden History Society and enclose my/our subscription.

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The Society is affiliated with the Australian Council of National Trusts and is thereby able to benefit from the Trusts' tax deductible status.

*Donations are welcome and should be payable to the National Trust of Australia (Victoria) and forwarded to the AGHS.

Membership benefits: subscription to the Society's official journal, *Australian Garden History*, six times a year; garden related seminars, lectures, garden visits and specialist tours; opportunity to attend annual conference and conference tour; contributing to the preservation of historic gardens for prosperity.

AGHS Office, Royal Botanic Gardens, Birdwood Avenue, South Yarra, Vic. 3141

Phone (03) 9650 5043 Toll Free 1800 678 446 Fax (03) 9650 8470

THIS FORM CAN BE PHOTOCOPIED SO THAT THE JOURNAL CAN BE RETAINED INTACT

CALENDAR *of* EVENTS

JANUARY

SUNDAY 30

Vic Castlemaine Working bee at Buda.
Enquiries 03 9397 2260

FEBRUARY

SUNDAY 13

NSW Sydney — 'Loveapples and the temptations of the vegetable kingdom in the 19th century' - an illustrated talk by Richard Heathcote, AGHS Vice-chairman and Manager of Rippon Lea, Melbourne. This will be a wonderful introduction to the Kitchen Garden weekend in March at Vaucluse House. *Time* 5.00pm *Venue* To be announced *Cost* \$12 members \$15 non-members *Bookings essential* Malcolm Wilson (02)9810 7803

THURSDAY 17

Vic Melbourne — Walk and talk Central Park, East Malvern followed by BYO picnic tea. *Time* from 6 pm. *Enquiries* 03 9397 2260

SUNDAY 27

Vic Kalorama — Working bee at Ridge House. *Enquiries* 03 9397 2260

MARCH

SATURDAY 18

Vic Beaufort — Working bee at Belmont. *Enquiries* 03 9397 2260

SATURDAY 25 – SUNDAY 26

NSW Sydney — The Kitchen Garden, Vaucluse House, Wentworth Road, Vaucluse. Volunteers to help on our stall for either day welcome, contact Colleen Morris 02 9660 0573

Vic Gippsland — Self drive tour of the garden history of this area. Interstate members welcome. Booking form now available *Enquiries* 03 9397 2260

JULY

SATURDAY 15 – SUNDAY 16

NSW Wagga Wagga — Weekend Winter Seminar

SATURDAY 22 – SUNDAY 23

Vic Melbourne — Weekend Winter Seminar 'The Influence of Immigration on our Gardens'. Interstate members welcome. Further details in a future journal.

NOVEMBER

THURSDAY 3 – SUNDAY 5

NSW Southern Highlands — 21st Annual National Conference: Richness in Diversity will focus on garden visits and tours of various landscapes.

MONDAY 6 – WEDNESDAY 8

NSW Southern Highlands — Post Conference Tour: Off the Beaten Track. Three days exploring some of the regions most historic buildings, landscapes and gardens.

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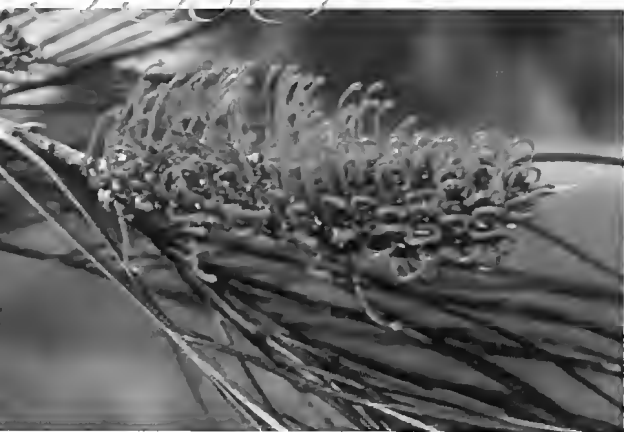
Burnley College, Institute of Land and Food Resources, University of Melbourne, 500 Yarra Boulevard, Richmond, Victoria, 3121. Campuses: Burnley, Creswick, Dookie, Gilbert Chandler, Glenormiston, Longerenong, McMillan, Parkville.

BURNLEY
Gardens
1850 - 2000



THE UNIVERSITY OF
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MELBOURNE



RETRACING LEICHHARDT'S STEPS IN ARNHAM LAND

— *the lost botanic collection*
by Michèle Adler

It was the end of September 1884, when we completed the necessary preparations for our journey, and left the station of Messrs Campbell and Stephens, moving slowly towards the farthest point on which the white man had established himself. We passed the stations of Messrs Hughes and Isaacs and of Mr Coxen and arrived on the 30th September at Jimba, where we bid farewell to civilization.

These are the opening lines from *Journey of an Overland Expedition in Australia*, by Ludwig Leichhardt describing the start of a journey in 1844 from Moreton Bay in Queensland to Port Essington in the Northern Territory. Leichhardt and his party were the first Europeans to travel from east to west across the top of Australia.

The trip was planned to take 6 months with the aim of opening up the land for grazing and establishing an overland trade route from the Spice Islands. Leichhardt was also a naturalist and he wanted to collect plant specimens for the Australian herbariums, geological specimens for the museum and birds for John Gould. The party was enthusiastic and, like all explorers, each man's hopes were high and full of expectation.

However, like many explorations, reality and expectation do not always mirror one another. The journey was long and arduous and not without significant events

Thirteen months later, in October 1845, Leichhardt wrote in his diary of his botanical collection:

...tears were in my eyes when I saw one of the most interesting results of my expedition vanish ... my collection had the great advantage of being almost complete in blossoms, fruit and seed, which I was enabled to ensure in consequence of the long duration of our expedition.

Imagine Leichhardt's despair! Months of collecting plants in difficult and uncharted country, carrying them all that way in his leather saddle bags, protecting them from the elements, only to see it all disappear in a fire.

It was this tragic loss that inspired myself, along with a group of people associated with Preshil School in Melbourne, to retrace Leichhardt's footsteps and attempt to recollect a part of his lost botanical collection.

But nearly 150 years later, would the countryside bear the same flora that Leichhardt described? Would grazing and burning have changed the ecology? Would we be able to find Leichhardt's plants?

Fortunately, Leichhardt was a meticulous man and his diary detailed each plant that he encountered including the exact latitude and longitude at which it was found. He included botanical names when he knew them and good descriptions of the new species he found. After extensive research and verification of a number of name changes we were able to come up with a target list of 43 species of plants to recollect.

We targeted two sites, Nathan River and Flying Fox Creek. These two locations are intersected by modern roads and so we could access the exact route that Leichhardt took. They offered two quite different vegetation types, namely, coastal heath and escarpment country.

Our journey took place in July – August 1993, with four wheel drive vehicles, plenty of food, up-to-date medical equipment and a global positioner. We found 28 of our nominated species.

Our findings indicate that in both these areas the flora appears to be much the same as Leichhardt found it. Both areas are still remote and are in the care of our aboriginal people in Arnhem Land.

Unlike Leichhardt, we were able to safely return our collection to Melbourne and we have recently been notified by the National Herbarium at the Royal Botanic Gardens, Melbourne, that our small collection has been added to the main collection.



Michèle Adler is a lecturer in Horticulture, University of Melbourne, Burnley College. Botanic exploration is one of Michèle's passions - her next journey is to the Galapagos Islands in Ecuador this April 2000 where she and partner Rod McMillan are leading a tour. The focus will be on the geology/ plant /animal interactions. Following the tour, interested members of the party may be able to stay on for a short while as volunteers in a garden design project on the main island. (Enquires to Jane Dunning 03 9510 0122)